

ICI ON PARLE FRANÇAIS  
Level two

# Parler avec un crayon

A language concepts workbook

## Teaching Notes

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Doris Kerr / Patricia Parry



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Level two

# Parler avec un crayon

A language concepts workbook

## Teaching Notes

Doris Kerr/Patricia Parry

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# **Part I**

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## **Philosophy, Principles and General Methodology**

## THE PENDULUM OF CHANGE

In the 1960s many authors and teachers of FSL (French as a Second Language) programs subscribed to the then-popular audio-lingual/audio-visual theories of second language teaching and learning. Together we have learned from experience that no single theory or practice will solve all of our problems, but that there is, indeed, merit in many. Perhaps the most valuable lessons we have learned are: a) that an FSL program must represent realistic aims and objectives, and b) that FSL materials must accommodate a variety of styles of teaching and learning.

Classroom teachers were the first to realize that the "conditioning process", advocated by audio-lingual theorists, did not completely satisfy the needs and aptitudes of many students because their natural style of learning and their training in other school disciplines led them to ask the forbidden questions: "why?" and "how?". Indeed many teachers, themselves frustrated by behaviorist theories and materials, supplemented their audio-lingual programs with reading and grammar. Unfortunately, the published materials available to them were not usually compatible with their core programs, and the results were generally disappointing.

We, too, have experimented beyond our core program in order to make Ici On Parle Français, a more effective teaching/learning tool. The product of our research is PARLER AVEC UN CRAYON, a workbook containing forty-one lessons designed to provide a cognitive approach to most of the basic language concepts represented in Ici On Parle Français, Level Two.



## THE ROLE OF WRITING

The concepts we have chosen to treat in the workbook are those which we have found to affect the aural-oral performance of many students. Our objective in presenting these grammatical and linguistic concepts in a language concepts workbook is not to place a greater emphasis on the reading and writing skills but rather to tap the resources of reading and writing as a means of expanding and consolidating the student's mastery of the listening and speaking skills. Any mastery of the written language which may result from the use of the workbook should be considered as an incidental accomplishment which will find its reward in the oral core program and in subsequent FSL levels where mastery of the written language becomes a conscious, long-range objective.

Teachers working with PARLER AVEC UN CRAYON will observe that we have limited our treatment of grammatical and linguistic concepts to those particular aspects and applications which may contribute directly to better aural-oral performance at this early stage in the student's FSL studies. Our primary objective remains meaningful aural-oral communication, and therefore the workbook lessons and exercises feature grammatical forms as a function of meaning. We have conscientiously tried to devise presentations which provide all possible clues to comprehension, and to create exercises which require an awareness of the intended message as well as a basic understanding of the linguistic concept to be applied. We have not, however, attempted to treat grammatical topics exhaustively.

## THE FOUR SKILLS: BALANCE OF EMPHASIS

If PARLER AVEC UN CRAYON is to serve its intended purpose, it must be treated as a four-skill tool. PARLER is the key word. The CRAYON is merely an instrument to be used in only one phase of the teaching-learning process. Each Présentation should be pre-taught as a teacher-centered lesson involving listening, speaking and reading. The exercises which follow a Présentation should be introduced orally, and some or all of the items in each exercise should be performed orally before the students are asked to write the exercise. Corrections of most written exercises should also feature oral discussion, oral reading, and/or oral performance. It was our conscious intention to create presentation and exercise contexts which would lend themselves as much as possible to listening, speaking and reading experiences.

## THE TEACHER AND THE WORKBOOK

PARLER AVEC UN CRAYON is not a "busywork" book. It will keep students quietly occupied for considerable periods of time, but total silence in an FSL class should be a rare exception if aural-oral achievement is indeed the major objective. If the workbook is to be used as seatwork, it should be during a group-work period in which one or two groups are assigned to write a pre-taught workbook exercise while others work with the teacher or other leaders on listening, speaking, reading or cultural assignments. Otherwise, the writing phase of workbook performance should be done in the student's spare time or as homework.

## THE STUDENT AND THE WORKBOOK

The purpose of a workbook featuring linguistic concepts and grammar exercises at this stage in the program should be explained to the students so that they, too, may work toward the real objective of the program: better listening and speaking skills. To ensure that students perceive this ultimate aural-oral objective, credits for aural-oral performance should far exceed credits for written performance, and written tests should represent only a small proportion of the total, four-skill testing program.

## WORKBOOK DESIGN AND FUNCTIONS

The sequence of Présentations in each Etape of PARLER AVEC UN CRAYON corresponds for the most part, to the occurrence of language concepts and vocabulary in the corresponding unit of work in Ici On Parle Français, Level II.

Realizing that a language concepts workbook may also serve to teach vocabulary, we have featured in each Etape of PARLER AVEC UN CRAYON the key vocabulary items from the related unit of work in IOPF, II. The first Présentation in each Etape introduces many of the new words to be taught in the core program for that unit. In most cases, these new words are presented in a picture-dictionary format. In subsequent Présentations and exercises, these and other review vocabulary items are reentered as frequently as possible in contexts which require the student to demonstrate comprehension of their meaning, often with particular attention to gender.

## SELECTIVE USE OF THE WORKBOOK

While there is nothing prescriptive about the contents of *PARLER AVEC UN CRAYON*, the Présentations and exercises are sequential and cumulative. Therefore, teachers who wish to omit certain Présentations or exercises should examine carefully those which they choose to teach in order to ensure that the students have a reasonable mastery of the prerequisite vocabulary and concepts.

## THE WORKBOOK AS A COMPLEMENT TO OTHER CORE PROGRAMS

Teachers who adopt *PARLER AVEC UN CRAYON* as a complement to a core program other than Ici On Parle Français will find that the grammar and linguistic concepts presented are appropriate for most students in the first, second or third year of a junior audio-lingual program. The prerequisite vocabulary may present some problems, but many of the key vocabulary items used in the workbook are introduced and practised in the first Présentation of each Etape thus minimizing the problem of comprehension.

## THE GLOSSARY

*PARLER AVEC UN CRAYON* contains a cumulative French-English glossary of Ici On Parle Français, Levels I and II vocabulary at the back of the workbook.



## HORIZONS: SUPPLEMENTARY ORAL AND WRITTEN ACTIVITIES

As an added feature, PARLER AVEC UN CRAYON contains an appended section entitled Horizons. This is a series of six supplementary activities, each coordinated with one of the six Etales in the workbook. These include short skits, a creative expression exercise based on a picture study, a crossword puzzle, a problem of logic, and a directed précis exercise.

## PEDAGOGICAL INDEX AND TEACHING NOTES

For each Etape of PARLER AVEC UN CRAYON this Teacher's Resource Book provides an indexed list of the language concepts featured in each Présentation. An examination of this summary list reveals not only the language topics treated in the workbook but also their points of entry and the patterns of further development, reentry and expansion of particular concepts.

The Teaching Notes have been held to a minimum since the workbook is not a prescriptive program of studies, and it is our hope that teachers will adapt its use to their individual objectives and to the particular needs of different groups of students. We have, however, provided Teaching Notes on certain Présentations and exercises in order to ensure that the intended functions of the contexts will be clearly understood.



For certain written exercises and activities (e.g. cross-word puzzles) the Teaching Notes include reference check sheets, but answers and completions are not supplied for routine exercises since they are either obvious or, in some cases, any meaningful and logical answer should be accepted.'

D. K.

P. P.

## **Part II**

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# **Pedagogical Index**

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## **Part III**

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### **Teaching Notes: Etapes I to VI**

NOTE: These teaching notes assume that the reader is familiar with *PART I: Philosophy, Principles and General Methodology* (pages 1 to 8) and *PART II: Pedagogical Index* (pages 9 to 14) of this Resource Book. Many of the Teaching Notes provided for *Etape I* are applicable to similar contexts in subsequent *Etapes*, and are not, therefore, repeated when such contexts recur.

WORKBOOK  
PAGE

ETAPE I

2 *Présentation 1:*

This presentation introduces, in picture-dictionary format, many of the new vocabulary items from Unit 1 in Ici On Parle Français, Level II. The teaching phase of this presentation could include: a) oral models by the teacher for imitation by the students, b) oral reading by the students, and c) directed observation of the gender of each noun as indicated by the determiner. Simple oral drills could include: (i) transformation of determiners (e.g. une balle/ la balle), (ii) reading of vocabulary in response to a number reference (e.g. numéro 9/ C'est un sac à main.) (iii) recall of vocabulary in response to a number reference (e.g. students cover vocabulary lists, refer to illustrations only, and respond as in (ii) above). Although this presentation and its related exercise may teach the spelling of the featured vocabulary items, spelling is not the objective. Students should be allowed to use the *Présentation* as a reference resource for spelling for this and subsequent written exercises.

3 *Exercice 1/A:*

The triangle (▲) and star (★) symbols have been used to indicate that each item in this exercise should be treated as a short oral exchange between two speakers, and that the ultimate objective of the exercise is a smooth oral performance of the ten exchanges. The order of the triangle and star symbols is reversed in alternate items in all two-part exercises in order to ensure that each student has the opportunity to practice both types of utterances.

In *Exercice 1/A*, the question provides the gender clue for the violà completion, while the second completion features comprehension of new and review vocabulary with particular attention to meaning and gender.

4 *Exercice 2/A:*

This exercise is similar to *Exercice 1/A*, but includes the use of the direct object pronoun le/la/l'/les before a verb. It is not the intention of this exercise to teach the position of this direct object pronoun (this concept is taught in *Présentation 24* and *25*). In *Présentation 2* the objective is to teach the student to perceive the meaning of direct object pronouns and the significance of the gender and number forms of these pronouns.



6 *Présentation 3:*

In this presentation the students supply the definite article for each noun in the reference list. The purpose of this simple exercise is to establish an understanding of the dictionary convention (f)/(m) to identify the gender of nouns. The exercise also provides a review of the use of l' to replace le/la before nouns beginning with a vowel.

N.B. It is not the objective of *Présentations* to teach the spelling of the nouns although some students may learn certain spellings without conscious effort.

7 *ATTENTION! et Exercice 3/A:*

The *ATTENTION* presentation preceding *Exercice 3/A* should be discussed and analysed to ensure that the concept is understood before the exercise is attempted.

8 *Exercice 3/B:*

This exercise requires consideration of meaning as well as form, and features the expression avoir mal à + parts of the body. The incidental vocabulary required for this exercise is supplied in the *Vocabulaire* column and is intended for selection and transcription. Vocabulary resources of this type are always intended for mastery of meaning, not spelling.

10 *Présentation 4:*

To students who have used The Reading Companion, Ici On Parle Français, Level I, the incidental vocabulary in this lesson will be familiar. Students who have not encountered these new words should readily deduce the meanings from the illustrations or by association with their English cognates.

11-12 *ATTENTION et Exercice 4/A:*

The ATTENTION chart should be discussed and analysed before *Exercice 4/A* is attempted. The first part of *Exercice 4/A* becomes the resource reference for the second part of the exercise and should, therefore, be completed under the teacher's direction before the Qu'est-ce que c'est? section is begun.

12 *Exercice 4/B:*

In order to create a natural context for this exercise we have introduced the interrogative adjective quel/quelle/quels/quelles. This adjective may require a brief introduction before the exercise is attempted.

14 *Présentation 5:*

Although the primary objective of this lesson is to teach that du/de la/de l'/des become de/d' after a negation, we have also introduced the expressions il y a/il n'y a pas in the presentation contexts. It may be necessary to

review il y a/il n'y a pas with some students before focusing attention upon the partitive article concept.

15 *Exercice 5/A:*

This exercise is similar in function and execution to several of the preceding exercises in *Etape 1*. The principles to be observed are: a) students should be allowed to use the *Présentation* and *ATTENTION* for reference as they work on the exercise, b) the vocabulary reference list is intended for comprehension and meaningful transcription, but not as a spelling lesson, and c) the end product of the exercise should be oral performance of the short conversational exchanges by pairs of students (▲ and ★ roles).

17 *Présentation 6:*

This lesson is an extension of *Présentation 5*. The change of form from du/de la/de l'/des to de/d' is therefore already familiar. The new concept in this lesson is usage. In *Présentation 5* the change was related to affirmative/negative usage; in this lesson the change is produced by the introduction of an expression of quantity.

In *Part A* of the presentation, the noun jouets is used as an example of things which may be counted. In *Part B*, the noun argent represents collective nouns. Students may not be conscious of the difference between these two types of nouns, and it should not be necessary to draw this difference to their attention unless it proves to be a source of error in the execution of the exercise.

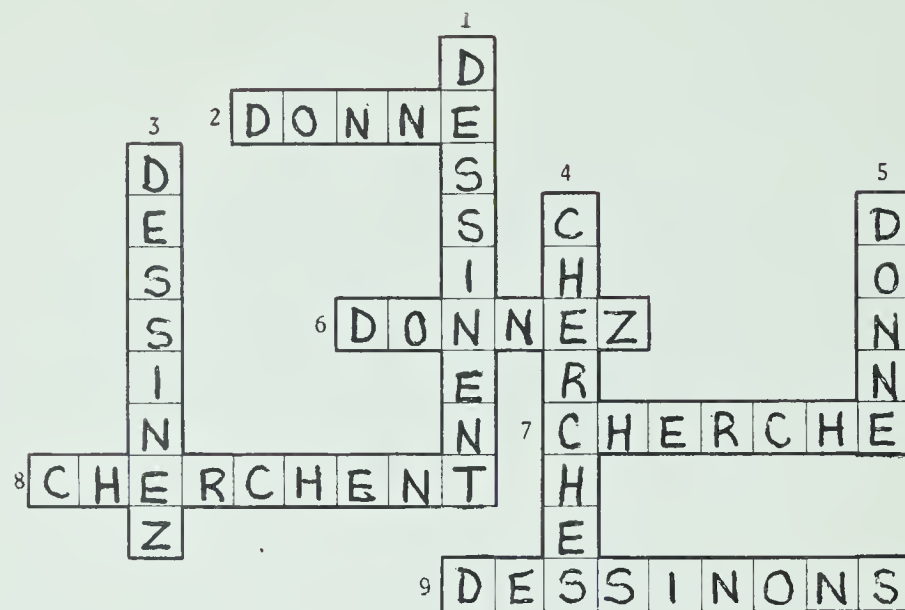
Concrete examples (in English and French) serve best to overcome such problems.

20-27 *Présentation 7 (and related exercises)*

This *Présentation* introduces the present tense of three, regular ER verbs: dessiner, chercher and donner. The approach of the lesson is to present and practise each verb separately (dessiner: *Exercice 7/A*, chercher: *Exercice 7/B*, and donner: *Exercice 7/C*, in order to concentrate attention upon meaning as a factor in determining form. In *Exercice 7/D* (the crossword puzzle) all three verbs are represented in order to increase the number of factors to be considered in determining form.

Since the student observes a variety of verb endings in his/her reading experiences, and is often unable to rationalize this phenomenon, one objective in presenting verb conjugations is to teach the relationships between the spelling of a verb ending and the corresponding subject of the verb. The more important objective, however, is to permit the student to apply simple principles of language behavior to his/her aural-oral performance. Since the objective is two-fold, the teacher should draw the students' attention to the differences between the effect of verb endings in the written language and in the spoken language. It should be noted that there are five different verb endings (e, es, ons, ez, ent) in the written language but only three ([ $\emptyset$ ]/[ $\text{ɔ̃}$ ]/[e]) in the spoken language. It must be stressed that oral execution of the exercises in this lesson is of the utmost importance.

## 27      Exercice 7/D

Solution:

## 28      Présentation 8:

The function of the two illustrated dialogues is to provide visual and contextual clues to the meanings of the verb faire (to make, to do). The conjunction model provides a reference resource for the forms required in the following exercise.



29      *Exercice 8/A:*

The contexts in this exercise suggest the intended meaning of each speech. The letter "f" has been printed to indicate where a form of the verb faire must be used.

31      *Exercice 8/B:*

The questions in this exercise require completion by a form of faire. The answers provide review and reentry of previously taught vocabulary and structures through transcription with comprehension.

## ETAPE II

NOTE: Teaching Notes for *Etapes II to VI* do not repeat suggestions provided for similar contexts in *Etape I*.

34 *Présentation 9:*

Item II in the *Attention* box draws attention to the alternative French translation of the English word cent. Cenne (f) is quite common in Canada.

In addition, the word chose has been presented with its English translation since it is not possible to illustrate the meaning of this word.

35 *Exercice 9/A:*

The boxed numbers refer to the corresponding numbers in the picture dictionary (*Présentation 9*).

43 *Exercice 11/A:*

Since it is not possible to create a simple exercise in which the personal reference of a possessive adjective is clearly prescribed by the context, it will be necessary to establish the "rules of the game" for this exercise. Students should be told the first person mentioned in each sentence is the owner or possessor to be represented by the possessive adjective.

46      *Exercice 12/B:*

In this exercise the intended possessive reference is indicated by the initial letter of the required adjective.

55      *Exercice 14/C:*

This exercise requires completions using various present tense forms of the verbs avoir and être. Once the exercise has served its purpose as a review and consolidation of the verbs avoir and être, it may be used as a skit for dramatization.

57-58      *Présentation 15 and Exercice 15/A:*

Teachers should call attention to the oral and written differences between the feminine and masculine forms of grand(e) and petit(e). It is a common practice in this workbook to teach the feminine form before the masculine since the feminine oral form often provides a model from which the masculine may be deduced by simply dropping the final consonant sound: e.g.

grande/drop [d]/grand  
verte/drop [t]/vert  
grise/drop [z]/gris  
grosse/drop [s]/gros

If the masculine is taught as the key oral form, the feminine oral form cannot be deduced without a knowledge of the written word.

59      *Exercice 15/B:*

The boxed numbers in the right-hand column refer to the correspondingly numbered adjectives in *Exercice 15/A*, on page 58.

61      *Présentation 16:*

The purpose of this lesson is to note that the feminine and masculine oral forms of certain adjectives are the same even though the corresponding written forms differ.

64      *Présentation 17:*

This lesson presents adjectives whose feminine and masculine forms are the same in both speech and writing.

68      *Présentation 18:*

This presentation treats adjectives which are irregular as to the written forms of the feminine and masculine, but most follow the general rule for formation of the oral masculine form. It should be noted that only

belle/beau, bonne/bon, Canadienne/Canadien require special attention. For all of the others in this list, the masculine oral form is simply the feminine oral form without the final consonant sound. Since mastery of spelling is not our concern at this stage, irregular masculine and feminine forms of adjectives are relatively simple to teach and learn since the emphasis should be on the principles which govern the oral forms.

70      *Présentation 19:*

The introduction of savoir and pouvoir, with emphasis on meaning and form, also entails incidental use of complementary infinitives. The infinitive is not intended for special emphasis in this lesson, but will be featured in *Etape III, Présentation 25*.

## ETAPE III

77 *Présentation 21 :*

The illustrations and reading contexts in this presentation are designed to clarify the meaning of se coucher as opposed to avoir sommeil and dormir; and, at the same time, to provide model contexts using the infinitive and a present tense form of se coucher.

78 *Exercice 21 A: ATTENTION!*

While this is essentially a reference model for the present tense forms of se coucher, it also serves to review time by the clock.

82 *Exercice 22/A:*

In this exercise featuring aller and vouloir, English has been used to ensure that the intended meaning is expressed in the French sentence. The use of English is kept to a minimum in this workbook, but it is essential to achieve certain objectives in particular exercises such as this one.

92 *Présentation 24:*

This presentation uses graphic devices (boxes and arrows) rather than grammatical terminology to illustrate the language concept under study. Teachers who wish to use grammatical terms may do so if they feel that their



students have sufficient mastery of such terminology to permit its effective use as a teaching-learning tool.

92-98 *Exercices 24/A à 24/D:*

A survey of these exercises will reveal the specific function of each. Since noun-pronoun replacement is a complex process, various aspects of the process have been isolated for treatment in specific exercises.

100 *Présentation 25:*

The differences in meaning among pouvoir, vouloir, savoir, aller followed by a complementary infinitive are extremely difficult to communicate without the use of translation. The RAPPEL section of this lesson is intended to eliminate any confusion of meaning which may still persist in the student's mind. The ATTENTION models and *Exercice 25/A* focus attention upon the direct object pronoun - its meaning, form and position before a complementary infinitive.

107 *Exercice 25/D:*

This is a particularly challenging exercise requiring complete mastery and application of all of the language concepts treated in *Exercices 25/A* to *C*. Since this level of mastery is not essential at this stage in the program, *Exercice 25/D* is designated as "Supplementary" and should be used at the teacher's discretion.

## ETAPE IV

113 *Présentation 27:*

The illustrated story (paragraphs A to G) provides a resource context for selected verbs used in the present tense. The section entitled Au téléphone reuses the same verbs in the passé composé. These reading passages are intended for: a) silent reading for global comprehension and enjoyment, b) oral reading for development of oral reading skills, and c) resource contexts for recognition and comprehension of présent/passé composé tense concepts. All of the verbs featured in these passages are conjugated with avoir in the passé composé and are used in the third person singular only.

119-120 *Présentation 28 et Exercice 28/A:*

This lesson expands the présent/passé composé concepts beyond the third person singular forms (used in *Présentation 27*) to include all persons. The order of presentation in the models on page 119 may seem unusual, but the rationale is the following: The elements of the passé composé pattern for all persons except je are readily observed in both the oral and written language: subject + auxiliary verb + past participle. With je, however, the blending of the pronoun and auxiliary verb make it more difficult to perceive the common passé composé pattern, particularly in the oral language. For this reason j'ai is the last form presented in the model. Since it was decided to depart from the conventional

order of presentation for this reason, the order used in the models is designed to correlate the singular and plural forms of each person (tu as.../vous avez..., il a.../ils ont..., etc.). Only in the last pair (nous avons.../j'ai...) is the singular/plural order reversed in order to delay the introduction of j'ai.

120 In *Exercice 28/A* the conventional order of conjugation is observed so that this exercise, when completed, may become the reference model for future exercises treating verbs conjugated with avoir.

121-123 *Exercices 28/B and C:*

Before proceeding to teach oral and written production of passé composé forms, it is essential to ensure recognition and comprehension of these forms and to eliminate the possibility of confusion with the corresponding present tense and immediate future forms. This is the objective of *Exercices 28/B* and *C*. Comprehension of the key words hier, maintenant and demain is essential to the success of *Exercice 28/B*.

126-127 *Présentation 29 et Exercice 29/A:*

The lists of past participles in this presentation are intended for reference and transcription as required in *Exercice 29/A*. *Exercice 29/A* may be effectively used not only as a language concept context, but also as reading for pleasure, training

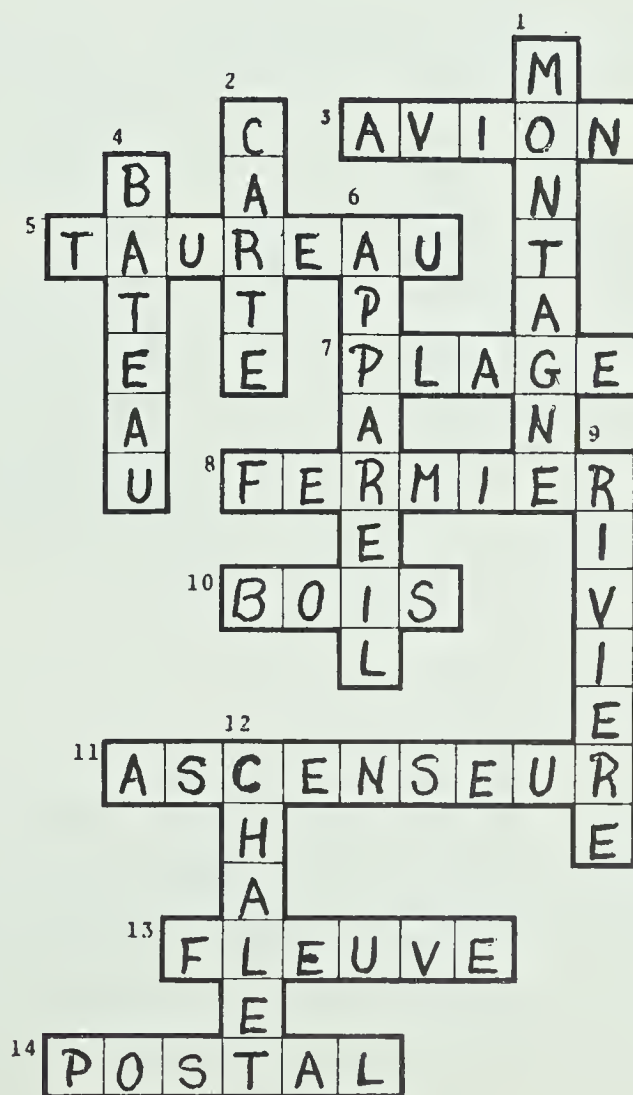
in oral reading skills, oral discussion and as an introduction to a cultural project featuring the city of Ottawa. Maps and photographs would contribute greatly to this project.

ETAPE V

143 Exercice 32/A:

Students should be informed that the words required to do the crossword puzzle and to complete the sentences are the vocabulary items featured in *Présentation 32*. Accents are not used in the crossword puzzle square, but must be used in the sentences for completion (see sentence 9 - rivière).

Solution:





145-146 *Présentation 33 et Exercice 33/A:*

The rationale for this presentation and its related exercises is similar to that described for *Présentation 27*. However, in addition to the introduction of *être* as an auxiliary verb this lesson must deal with the agreement of the past participle. In *Exercice 33/A* the section entitled Le héros Bernard Benoit provides the basic models for a number of verbs conjugated with *être*. The students' completions are incidental to this objective. In the second part of the exercise, La fusée de Bernard Benoit, the same general context and verbs are used, but the subject, la fusée, is feminine and the feminine forms of past participles should be observed.

149 *Présentation 34:*

The models in this presentation should be thoroughly discussed, and students should be asked to specify the gender and number references (with examples) for the pronoun in each model.

149 *Exercice 34/A:*

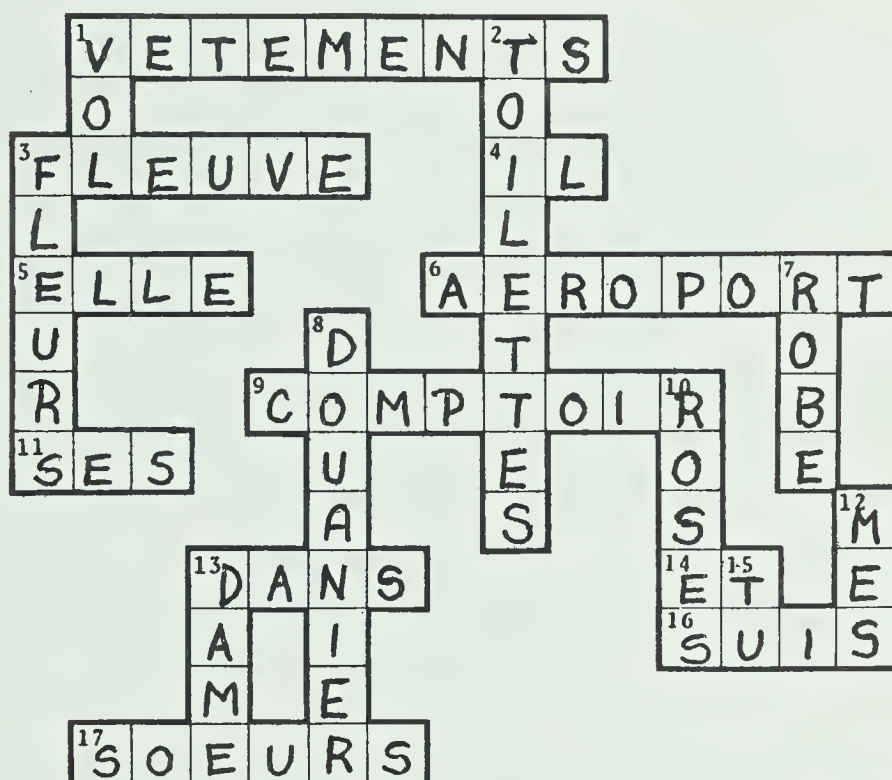
In this exercise the student must be trained to use the gender and number clues provided by the past participle in order to identify the subject (see list of proper nouns). In addition, the auxiliary verb provides a clue to the pronoun (see list of pronouns).

ETAPE VI

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Exercice 38/A:

Solution:



171-178

Présentation 39 (and related exercises)

The relative pronouns qui/que are particularly difficult for most students to master. To avoid confusion, it may be wise to do Exercices 39/A and B before taking up Présentation 39. Exercices 39/C and D would then consolidate the lesson.

180-183     *Présentation 40 et Exercices A/B/C:*

By featuring the infinitive forms in these contexts it is possible to focus attention upon the reflexive pronouns without concern for verb forms.

190     *Présentation 41:*

The approach to the agreement of the past participle in this lesson and in subsequent exercises is deliberately restricted. The agreement is not explained in terms of accord with a preceding direct object, and care has been taken to avoid structures such as Elle s'est lavé les mains. Teachers also should take special care to avoid structures in which the reflexive pronoun is not the direct object unless they intend to expand the language concepts program beyond the limits of this workbook.

In order to avoid teaching a rule which would be incorrect, the workbook simply avoids the issue and requires the students to work from restricted models.

# **Part IV**

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## **Teaching Notes: Horizons**

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## ETAPE I : UNE ARTISTE DANS LA FAMILLE

This supplementary project is a short skit consisting of three scenes played by a narrator and three characters: the mother, father and daughter, Margot. The role of Margot may be changed if a group of students wish to cast a boy in this part. The teacher should provide guidance in this case to ensure that the title and other gender references are changed accordingly.

The first activity is transcription of the scrambled sentences. The first segment of each sentence is underlined, and punctuation is given to assist the student with the unscrambling process. In most cases, a new sentence is begun on a separate line.

If a group of four students undertake this project, it should not be necessary for each student to unscramble every speech, although some students may wish to produce a complete script. To reduce the workload, each player may be asked to unscramble and transcribe only his/her role. Collaboration among the participating students should be encouraged.

When the transcription has been completed, the group(s) should plan and rehearse their presentation(s) of the skit. Dramatizations may be presented as a play-reading, or roles may be learned if students prefer to present the skit without reference to scripts.

The following is a teacher's checking reference for the unscrambled version of the saynète.



## ETAPE I: UNE ARTISTE DANS LA FAMILLE

## Scène 1

Au sous-sol chez les Lapierre.

La mère: Est-ce que Margot est avec toi, Denis?

Le père: Non, chérie, elle est au sous-sol.

La mère: Margot! Est-ce que tu es au sous-sol?

Margot: Oui, maman, je suis ici.

La mère: Qu'est-ce que tu fais?

Margot: Je fais un portrait de papa.

La mère: Mais papa est dans le salon devant la télé.

Margot: Oui, maman, mais je regarde sa photo.

## ETAPE 1 - Scène 2

*La mère arrive au sous-sol.*

La mère: Oh, Margot, tu es une enfant terrible!

Margot: Est-ce que ce n'est pas un bon portrait, maman?

La mère: Denis, viens au sous-sol.

*Le père arrive au sous-sol.*

La père: Me voilà. Ah! Tu fais un grand portrait de moi, Margot!

La mère: Mais Denis! Elle dessine sur le mur!  
Donne-moi les crayons, Margot, et va dans ta chambre!

Le père: Ah non, chérie! C'est un très bon portrait.  
Mais pourquoi est-ce que tu me fais les yeux verts, Margot?

Margot: J'ai beaucoup de crayons, Papa, mais je n'ai pas de crayon bleu.

Le père: C'est dommage. J'ai un crayon bleu dans mon bureau.  
Va le chercher dans le tiroir.

## ETAPE 1 - Scène 3

Margot va au bureau de son père.

La mère: Denis! Pourquoi est-ce que tu encourages cette enfant?

Ce n'est pas gentil!

Le père: Mais regarde, chérie.

Elle a beaucoup de talent.

Tu es la mère d'une petite artiste!

La mère: Et je suis la femme d'un homme impossible!

Le père: Mais regarde ce portrait.

Je suis très beau, n'est-ce pas?

## ETAPE II : AU CENTRE D'ACHATS

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## PART A

This is a picture-study project in which the student answers questions based on an illustration. The answers to some of the questions are reasonably obvious, but, in most cases, the student is required to consider and interpret the illustration, and is free to provide any answer which he/she is able to rationalize. For example, if the student assumes that the scene takes place on a Saturday (1st Question A/1), then the bank would likely be closed for that reason (2nd Question A/1). However, if the day is a Monday (through Friday), then the bank is closed because it is only 9:30 a.m. In Question A/2 the student may observe that the police car is parked in the shoppers' parking area. This suggests that the policeman is merely shopping or perhaps having a coffee in the restaurant. If he were at the plaza on an emergency call his car would likely be parked at the curb in front of a store. In Question A/3 the student invents a name for the girl who is depicted in front of the restaurant. Her destination is reasonably obvious, and is suggested in the answer by the word "Chez", but what she will order in the restaurant is left to the student to decide.

Thus the picture-study exercise becomes a directed composition in which the informational content is partially controlled, and much of the linguistic

## ETAPE II: AU CENTRE D'ACHATS

content is provided in the questions and in the opening words of the answers. It is suggested that students make use of the glossary to check the spelling of words which they may know orally but which they cannot write without assistance.

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## PART B

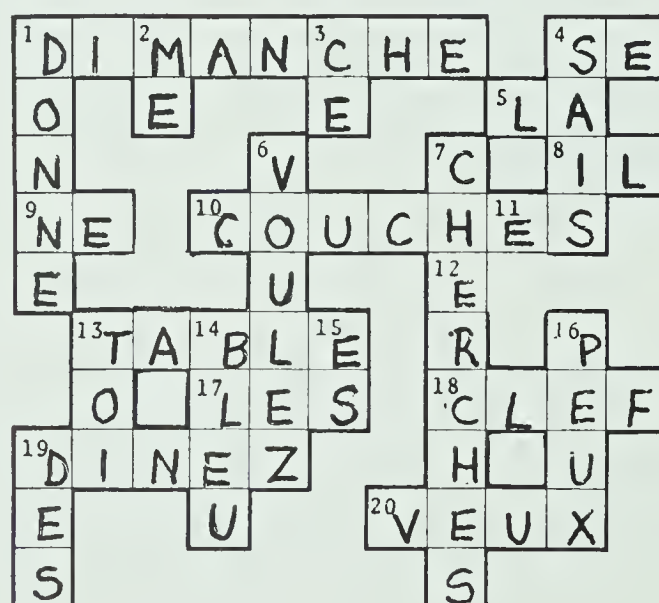
Once the questions have been answered, a student (or a group of students working as a team) may prepare and present to the class his/her (their) interpretation of the illustration. This oral presentation may be made with direct reference to the written statements in the workbook, or it may be done as a free-expression oral presentation without written references. The audience should be interested to hear different interpretations of the illustration, and may wish to ask other questions of the presenters.



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## ETAPE III: MOTS CROISÉS

This crossword puzzle is considerably more challenging than the one introduced in *Etape I, Exercice 7/D* since the range of vocabulary required is much wider. This project is primarily a writing activity, although oral reading of the sentences for completion may be required at the teacher's discretion.

Solution:

## ETAPE III: MOTS CROISÉS

NOTE: Horizontal 19: dîner

Vertical 13: toi

Accents are not used in French crossword puzzles, but in sentence 19 the letter "î" is provided to ensure that the circumflex will be used as required when the verb dîner is transcribed in the sentence context.

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## ETAPE IV: LE VÉLO VOLÉ

*Projet A:* In this simulated situation the student's role requires completion, and the information to be supplied is the student's choice. The word vélo (m) has been used instead of bicyclette (f) since vélo is commonly used in both conversation and advertisements. One may say un vélo à trois (cinq, dix) vitesses or, in informal speech, simply un trois (cinq, dix) vitesses. Students may be interested to see French advertisements for bicycles (in newspapers or catalogues) and to learn other vocabulary and expressions which describe bicycle parts and equipment.

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*Projet B:* The student is required to draw the bicycle thief from the description provided in *Projet A*. Le vélo volé may be dramatized for presentation with or without scripts, and drawings of the thieves described by different students may be posted in the classroom for general interest. These drawings may also be used for reference in oral exercises which require other students to describe the person depicted in a drawing.

## 213-215    ETAPE V: LES VOISINS

This is a simplified version of a problem which many adults have enjoyed solving.

Before a student (or group of students) begins work on the puzzle the teacher should ensure that the introductory paragraph is clearly understood, and that the students know that they may use the glossary.

The problem is presented in the three "Questions", but these questions cannot be answered until all of the information provided in the 13 "INFORMATIONS" statements has been recorded in the diagram provided for this purpose. Students may require some initial assistance in transcribing the information correctly onto the diagram format.

The most effective procedure is to go through all of the statements transcribing only those items of information which are perfectly clear. For example, statements 1 and 2 provide information which may be slotted into the diagram immediately. The information in statement 3, however, cannot be used at this point because we have not yet established where the Frenchman lives or which house is orange, so this statement should be passed over for the time being. After transcribing all of the independent items of information onto the diagram, the unused statements should be reconsidered. As new items of information are re-

*ETAPE V: LES VOISINS*

corded on the diagram, more and more of the statements become meaningful. Some items of information are discovered only by the process of elimination.

When all of the information in the 13 statements has been correctly recorded on the diagram, the three problem "Questions" may be answered, and the corresponding three blanks in the diagram may be completed.

Here is the completed diagram. The problem answers are circled.

DIAGRAMME	MAISON 1	MAISON 2	MAISON 3	MAISON 4	MAISON 5
COULEURS	JAUNE	BLEUE	ROUGE	ORANGE	VERTE
NATIONALITÉS	L'ANGLAIS	L'AMERICAIN	LE CANADIEN	LE FRANÇAIS	L'ITALIEN
BOISSONS	LE THÉ	LE CAFÉ	LE LAIT	LE JUS	LE JUS
FAVORITES				D'ORANGE	DE POMMES
LÉGUMES	LES POMMES	LE BLÉ	LES CAROTTES	LES PETITS POIS	LES TOMATES
FAVORIS	DE TERRE	D'INDE			
ANIMAUX	UN CHIEN	UN CANARI	UN POISSON	UN CHAT	UNE TORTUE
FAMILIERS			ROUGE		



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## ETAPE VI: UN PEU DE JOURNALISME

The first activity in this project is merely reading for comprehension.

*Projet 1:* (page 218) suggests that these excerpts from the interview be presented as dramatizations. However, since the memorization load would be excessive, the roles should be read from the work-book script rather than learned by heart.

*Projet 2:* (page 218) is a directed written composition which represents the article which the journalist writes, using as a reference the recording of her interview with the Prime Minister. The first paragraph of the article is based on the introduction to the interview (page 216). Each of the subsequent paragraphs of the article is lettered to correspond to one of the segments of the recorded interview. By referring to the interview script, the student will find the relevant information and most of the language elements he/she will require to complete the statements in the journalist's article.

This "Horizon" project may be undertaken by individual students or by groups of students. Used as a group

## ETAPE VI: UN PEU DE JOURNALISME

project, the composition may be broken into segments with each segment to be developed by one or two students - or, all of the students in a group may collaborate to produce a composition which represents their combined efforts throughout.

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